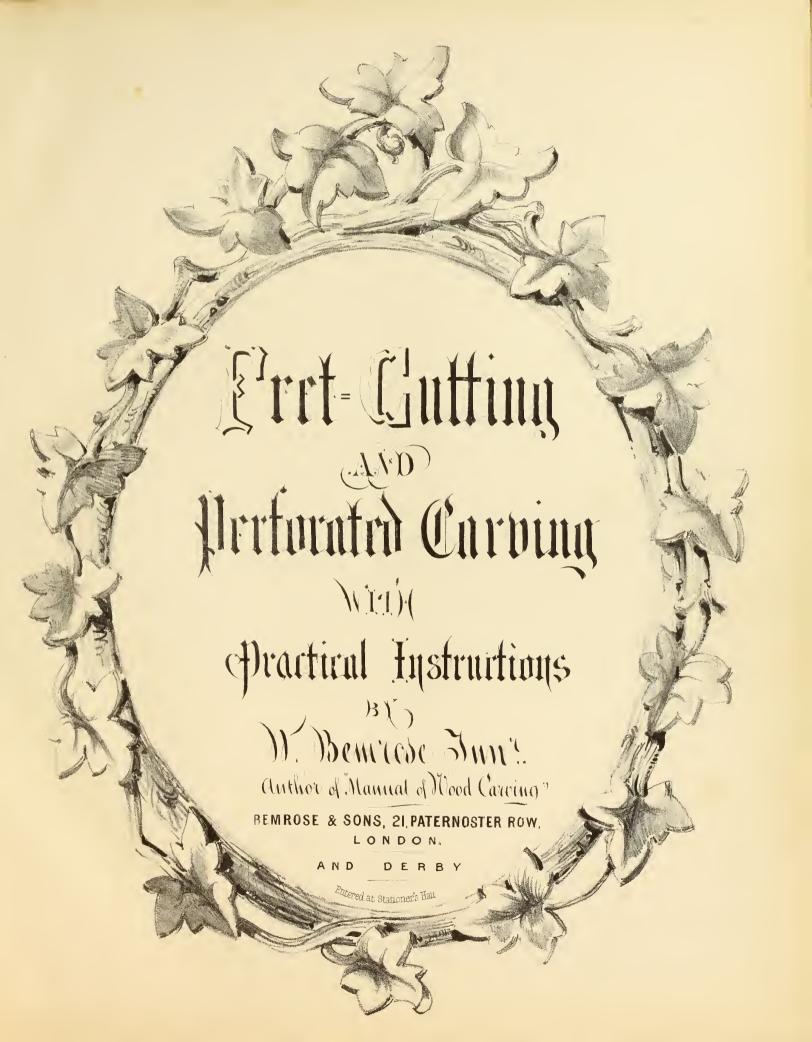






\$ 250



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PREFACE.

HE Author of the "Manual of Wood Carving," having received many letters of encouragement from Amateurs who have benefitted by the instructions conveyed in that Work, has determined upon the publication of a Fifth and Enlarged Edition, in order to meet the increasing demand.

This cordial reception has also induced him to offer to the Public the present volume; in which the Sister-art of Fret-Cutting and Perforated-Carving are practically explained and illustrated, for the guidance of that large class of Amateurs whose time, or inclination, does not permit them to attempt the more elaborate designs comprised in the former work. It is believed that much pleasure and amusement for leisure hours may be derived from the practice of this easy, yet graceful and useful art; the Author therefore hopes that his later instructions and examples will be found no less useful than the "Manual of Wood Carving," to those who study an accomplishment by no means difficult, although susceptable of developing manual dexterity and taste to a very considerable extent.







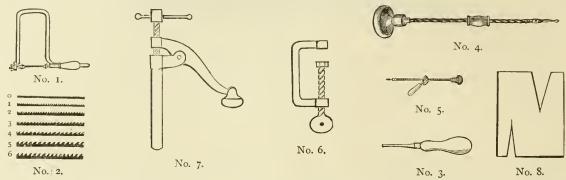
FRETWORK.

RETWORK, or Perforated-Carving, is an agreeable, useful, and ornamental Art to practise, and one that can be easily accomplished by either lady or gentleman; it has also the further advantage of being an employment for leisure moments, which is neither expensive, nor one that requires a special apartment, as it can be practised in any room, and upon an ordinary table, provided it be tolerably firm.

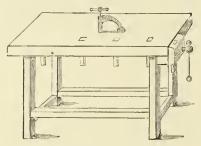
TOOLS.

HE Tools required are few, and inexpensive. They consist of a bow, or Buhl saw, No. 1; a dozen or two spare saw blades, the woodcut No. 2 will shew the most useful sizes. The saw blade should be fixed in the bow, or frame, with the teeth downwards, as the cutting is done with the downward stroke only; No. 2 will be the best size for a beginner to use. One or two awls, No. 3, or an Archimedian drill tool, No. 4, or, for fine work, the Improved drill tool, No. 5 (the latter to be preferred); two smooth wood files; a holdfast, No. 6, being the one best adapted for light work, and when an ordinary table is used to work upon. As the holdfast No. 7 requires a bench with a hole in the centre, in which to insert the shaft, it is only adapted for use on a carving bench. The shaft of the holdfast having been inserted in the hole, the knob is then placed upon the wood to be operated upon, and the screw at the top tightened until the wood is held firmly. This holdfast will hold wood of almost any shape, and also when placed at a considerable angle; a small glue kettle, the glue to set the broken parts, as however careful the amateur may be, breakages will occur. The glue must be applied hot, and the pieces to be fastened together should be tied with string where practicable, or held together by the thumb and fingers until the glue is set-if large pieces, the holdfast No. 7 will be found most useful; a few sheets of glass cloth; and a work board, or as it is generally called, a "horse," which consists of a piece of wood about three quarters of an inch in thickness, 15 inches wide and 18 inches long, with two pieces cut out at opposite ends, and nearer to one side than the other, and forming in shape the letter V, one opening being two and a half inches wide, and four inches long, the other one inch wide, and two and a half inches long-the latter being for finer work. The parts not cut away support the work while it

is being operated upon. This "horse" is screwed to the table, over which it projects, by the holdfast No. 6, or to the bench by No. 7.



Although an ordinary table answers most purposes, there is no doubt that a strong



Carving and Fret-Cutting Bench.

work bench, as shewn in the accompanying illustration, is far preferable. This improved bench measures 36 inches by 22 inches, and is fitted with a drawer for tools, a bench screw at the end, and five bench pegs, which admit all sizes of work to be held firmly whilst being carved; if for a small piece of wood, the peg nearest to the screw is knocked up to the required height, the piece is then placed between it and the screw peg and screwed up tight. The bench screw at the end

is also adapted for holding wood in a perpendicular position for Fret-cutting, a method preferred to that adopted when the "horse" is used, where the wood is very thick, and a heavier saw used. In this case the wood is not pressed against the saw, but as in the ordinary method of sawing, the saw is pressed against the wood. The hole in the centre of the bench is for the insertion of the holdfast No. 7, as shewn in the illustration.

WOOD.

T is of great importance for the Amateur to make choice of suitable wood, which should be well seasoned, and free from shakes and knots. The woods best adapted for Fretwork are Oak, Walnut, Lime, Peartree, Mahogany, and Rosewood; or, for very fine work, Box and Ebony.

HOW TO CUT THE WOOD.

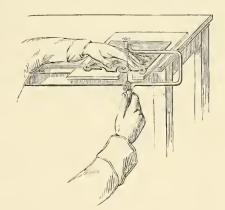
S it is probable that the Amateur will not desire to destroy the book by using the designs themselves (any of the designs can be had separately, at 3d., 6d., and 9d. each for this purpose, from the Publishers), a tracing will be required, which is to be fixed on the wood. For this purpose procure a piece of tracing paper, the size of

the design, and proceed carefully to trace the outline of the design in ink, or pencil; and, to avoid the risk of sawing out a part of the design that should be left in, it is advisable to adopt the simple method of making a few rough strokes, with the pen or pencil, over the parts which are to be removed. When once a design is cut in wood, an easy method of obtaining further copies for fastening to the wood, is by placing a sheet of paper on the pattern, and rubbing it lightly with "heel-ball;" this will give the pattern in black, and the white spaces will require cutting out.

The design is now ready for affixing to the wood, which should first be planed smooth on both sides; a common thickness is from a quarter to three-eighths of an inch. If the wood is very thin, two or more pieces may be cut at the same time, providing they are fastened together, by pasting or glueing a piece of soft paper, the size of the wood, on both sides, and placing it between the pieces; leaving them under pressure until dry. When disunion is desired, they may be easily separated by the insertion of a table knife in the joints, and by gently pressing it forward the paper will be found to split, until the pieces are forced asunder.

The next operation is to drill one or two holes with the awl, No. 3, or Archimedian drill tool, Nos. 4 and 5, in every part of the design which requires cutting away, as shewn on Fig. 1; this done, place the wood, with the design upwards, on the "horse," the part first to be operated upon, which should be the outside of the design, being placed over the V shaped opening; the bow of the saw being to the right hand. Move the saw gently up and down, directing the wood in such a manner as to get on to the nearest line of the design, and follow the same. The wood must be moved by the left hand, pressing and turning it in the required direction, against the saw, as the latter is

being moved up and down by the right hand. The operator should be seated lower than his work, which should be on a level with his breast, and the saw held quite perpendicular, if not, the underneath portion of the pattern will be smaller or larger than the top, and the piece of wood will not drop out, as it ought to do if the pattern is correctly cut. When backing the saw, to get to the drilled hole for a fresh start, in case the design does not admit of the saw following at once, move it backwards, as if in the act of sawing, and so start again in another direction, as shewn by the dotted lines on Fig. 1.



A little grease applied now and then to the saw blade will facilitate the cutting very much. The outside of the design being completed, proceed to remove the inner parts, by unscrewing the top end of the saw blade, and passing it through the drilled hole; then screw up the blade until it is tight, the handle being beneath the wood about to be operated upon. Proceed then to follow the design, until that particular part is removed; then unscrew the

saw-blade, and proceed as before directed. The edges of the design must now be filed up, where required, until all the inequalities, left by the saw, are removed.

The whole design being cut, the paper is removed by slightly damping and peeling it off. Great care must be exercised to avoid wetting the wood; in case the wood should warp, or bend, at any time, one of the following methods will, with care, bring it straight again—viz: (1.) holding the convex or rounded side a short distance from the fire; or (2), slightly damping the concave, or hollow side only, and placing it under a small weight until it is straight.

STAINING AND POLISHING.

HE next operation will be to oil, stain, or polish the work; this should be done before it is put together, as it is impossible to polish the corners of made-up work. For oiling, boiled linseed oil should be rubbed over it, and when nearly dry, rub it over with a stiff brush.

There are various stains. A simple one is made by mixing finely-ground burnt umber with beer, adding black to obtain the darker shades; this should also be rubbed over with a stiff brush before it is dry. Bicromate of potash, diluted with water to the required shade, should be applied with a brush, as it not only stains wood effectually, but also the hands; it is therefore advisable to avoid touching it with the fingers. An oil stain is made by some druggists, and is preferable to most others, from the fact that it does not raise the grain of the wood, as is the case with other stains in which oil is not the liquid used in mixing with the colour. If varnish is preferred, it must be applied, lightly and evenly, with a flat camel hair brush, and more than one application will be required. There are several kinds of varnish, varying in color, which must be used according to the color of the wood.

To polish well requires considerable practice, and, as the operation is neither clean nor pleasant, the amateur is recommended to employ a polisher. However, if the carver desires to polish his own work, the method is as follows:—Having obtained the polish—light or dark, according to the color of the wood—soak a small bit of tow, or cotton wool, in the polish, and apply it, evenly, to the wood; then add more polish to the cotton wool, but before applying it to the wood, place it inside a piece of linen rag, on which put a drop or two of sweet oil—this prevents the rag from sticking—then rub the wood, giving a circular motion to the rag, and repeat the supply of polish and oil as required, until the whole surface is uniformly polished. As little oil as possible must be used; the exact quantity can only be learned by experience. As a rule, the rag should feel slightly "tacky," or sticky, when touched by the finger in applying the oil. As only flat or other surfaces which can be got at freely can be French polished, the other parts must be "brush polished," that is, have what is called brush polish applied with a camel hair brush, as

thin and even as possible; care must be taken to avoid the application of this polish on the French polish already on the flat parts of the work.

CARVED FRETWORK.

IMPLE Fretwork, of good design, is rich and pleasing to the eye, but this effect is greatly increased when the aid of the Carving tools is called in, to further embellish it; and, it being advisable that the amateur, after having mastered the simple art of Fretwork, should proceed to the more advanced operation of wood Carving, a few words of instruction will be needed.* Most of the designs here given are adapted to this purpose, and an example is given on the Title Page and Fig. 53.

CARVING TOOLS.

UT few additional Carving Tools will be required to further embellish Fretwork. The impressions made by the tools are shewn in the illustration; there are several sizes of each kind of tool, and it will be well to have two or three sizes of each, viz.:—

Entering Chisel (spoon shape). For levelling the groundwork in confined spaces, and where a flat chisel cannot be used.

" Gouge (spoon shape). For hollowing out the undulations in foliage, &c.

Parting Tool. For the veining of leaves, or cutting the outline of a design. (No. 6.)

Bent Parting Tool. For the above purposes, where a straight tool cannot be used: as in the hollow of a leaf.

Maccaroni Tool. For removing wood on each side of a stalk or vein of a leaf. (No. 7.) Skew or Corner Chisel. For removing wood out of the corners of a design, where an ordinary chisel is useless. (No. 5.)

Carving Chisel. For cutting round the design on commencing to carve, also for removing superfluous wood and grounding. (No. 1.)

" Gouge. For cutting curves and removing superfluous wood. (Nos. 2, 3, 4.)

Double bent Fluting Gouge. For removing wood from the hollows of leaves, &c., where a straight gouge cannot be used.

Oil Stone (Arkansas preferred), and slips or smaller stones to fit the inside of the gouges.

^{*} For further instructions in this Art, see "Manual of Wood Carving," 5s.; 4to, Neat Cloth. Illustrated, upwards of 130 designs. Bemrose and Sons, 21, Paternoster Row, London; and Derby; and all Booksellers.

Unless the tools are "set" or sharpened when purchased, they will require to be ground on a grindstone, and as but few amateurs will possess one, it will be well to have them ground and "set" by a wood-carver or cabinet-maker. In "setting" the tools, apply a few drops of sweet oil to the Arkansas stone, and take care not to hold the tool too perpendicularly. In using the gouge slip it should be spanned by the thumb and finger of the right hand, and the under side of the slip applied to the inside of the tool, which should be held firmly by the left hand, at rest, both elbows close to the side. If these instructions are carefully followed, there is little danger of cutting the fingers. One side of a gouge slip should be ground so as to fit the tools No. 6 and 7. Too much attention cannot be given to the state and care of the tools, as neither pleasure in using, nor good work can proceed from dull instruments. In addition to the above it will be necessary to have glued to a piece of wood, a strip of thick and soft buff leather, about 12 inches by 3 inches, which should be well moistened with sweet oil, dusting on it some fine emery powder. The tools may be drawn over it occasionally, in the intervals of use. The tools are best kept separate, either in wooden trays, or placed under loops of elastic sewn on to a piece of flannel or leather, with a flap on each side, to prevent them slipping out when the case is rolled up and not in use.

The Fretwork about to be carved, should be fastened to a piece of soft wood, in the manner already described, and then held to the table by the holdfast. This method supports each tender leaf or stem whilst it is being carved, which otherwise would not admit of the operation of carving, from its fragile nature. If design Fig. 53 is about to be operated upon, the veins of the leaves should be first cut with the parting tool (No. 6); then, with the chisels (No. 1) and gouges (No. 2, 3, 4), give the necessary bends and hollows to the leaves and stalks, as shewn on the Title Page and Fig. 53. The grain of the wood must be observed, not merely as to whether the carver is cutting across or along the grain, but whether up or down (as in planing), so that the chips may come out clean, instead of tearing deeper than is wished.

In using glass-cloth care must be taken not to rub the edges of the work so as to round them, as this spoils the good effect of Carving.

The handle of the Carving tool should be held firmly in the right hand, the left hand resting on the tool in front, and being hollowed, so that the points of the fingers and the wrist rest on the work to steady the tool when carving by pressure, the left thumb being under the tool. This not only steadies the pressure applied by the right hand, but also prevents the tool slipping forward. If these instructions are followed, there can be no danger of injury either to the hands or work.

The various methods of staining, varnishing, and polishing, have already been described.



LIST OF DESIGNS.

Fig.

i Book Slide.

2 Ditto.

3 Bracket.

4 Ditto.

5 Book Rest.

6 Table Mat, or Panel for Window Plant Box.

7 Bracket.

8 Book Side.

9 Hand Mirror.

10 Card Basket, 4 designs.

11 Letter Rack.

12 Card Basket, 4 designs.

13 Blotting Book Side.

14 End of Envelope Box. (See Fig. 16 and 20.)

15 Finger Plate for Door.

16 Lid of Envelope Box. (See Fig. 14 and 20.)

17 Ornament for top of Wire Window Blind.

18 Picture Frame.

19 Book Side.

20 Front of Envelope Box. (See Fig. 14 and 16.)

21 Ornament for top of Wire Window Blind,

22 Mirror Frame.

23 Panel.

24 Photograph Frame.

Fig.

25 Photograph Frame.

26 Table Easel.

27 Table Mat.

28 Key and Trinket Cupboard.

29 Reading Desk, with Wood Hinges.

30 Ditto.

31, 32 Finger Plates for Doors.

33, 34 Lady's Work Basket.

35, 36 Photograph Frame.

37 End for Book Slide.

38, 39 Hanging Book Shelves.

40 Paper Knife.

41 Table Mat or Picture Frame.

42, 43 Butter Platters, \(\frac{1}{4}\) size.

44, 45 Bread Platters, \(\frac{1}{4}\) size.

46 Border for insertion inside a Moulding, $\frac{1}{4}$ size.

47 Corner Bracket.

48, 49, 50 Paper Knives.

51 Photograph Frame.

52 Book Side.

53 Bracket, shewing Carved Fretwork.

Picture or Mirror Frame, shewing Carved

Fretwork. (See Title Page.)



SUGGESTIONS AND EXPLANATIONS OF THE DESIGNS.

OME Fretwork is greatly improved by scarlet, crimson, or other colored cloth or velvet being placed behind it—as in the door of the Key or Trinket Cupboard Fig. 28—or by placing dark wood before or on light-colored wood, and vice versa, as in the Envelope Box, Figs. 14, 16, 20.

Book-rests and Table-easels will require supports; these are made by screwing to the back of the book-rest or easel a pair of small brass hinges, to which two legs or props are screwed, so that when not in use the supports will fall close to the back. The shelf is screwed on from the back; this can also be made to fold up by using hinges instead of screws.

Brackets are often made to fold up. This is accomplished by using small hinges, instead of screws, in fastening together the three pieces, viz.:—the back, shelf, and front support. The front support is exactly one-half of that part of the design below the shelf, and the distance it projects decides the width of the shelf.

Figs. 29, 30.—Reading-desk with natural wood hinge, which is not only a curiosity, but a neat and strong hinge. It is made as follows:—Procure a piece of wood, $14\frac{1}{4}$ in. by $9\frac{3}{4}$ in., $\frac{5}{8}$ in. thick; mark off carefully the spaces as shewn on Figs. 29, 30, on both sides, then saw down to A from each end, with an ordinary joiners' saw, as shewn on the section, Fig. 29, then cut off a piece 7 inches from the top of one side—what is left forms the shelf; from the lower part of the same side saw off $2\frac{1}{2}$ inches from the bottom—this forms the front support; now with the carving chisel remove the wood out of every other space, in a slanting direction, until the "sawgate" is reached, then turn over the piece of wood, and cut away every other space, taking care that it is left solid on this side where it is hollowed out on the other. On the whole being cut down to the "sawgate," a strong natural hinge will be made without the aid of a rivet or screw.

Figs. 42 to 45.—Bread and Butter Platters. These designs are suitable for either cutting out of the solid, or letting in a dark thin piece of wood, fretted out to the design; in the latter case the wood let in will require holding in its place with one or two small pins, and must be removed when the platter is about to be washed.





BOOK SLIDE.

FIGI.

BUUK SLIU FIG 2.









BRACKET FIG. F.



F1G: 5.



REST.



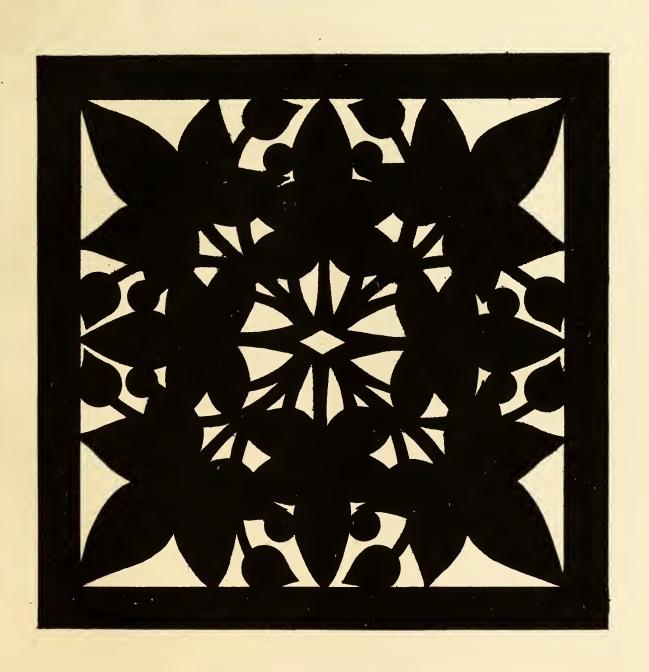


TABLE MAT, OR PANEL FOR WINDOW BOX.

FIG. 6.



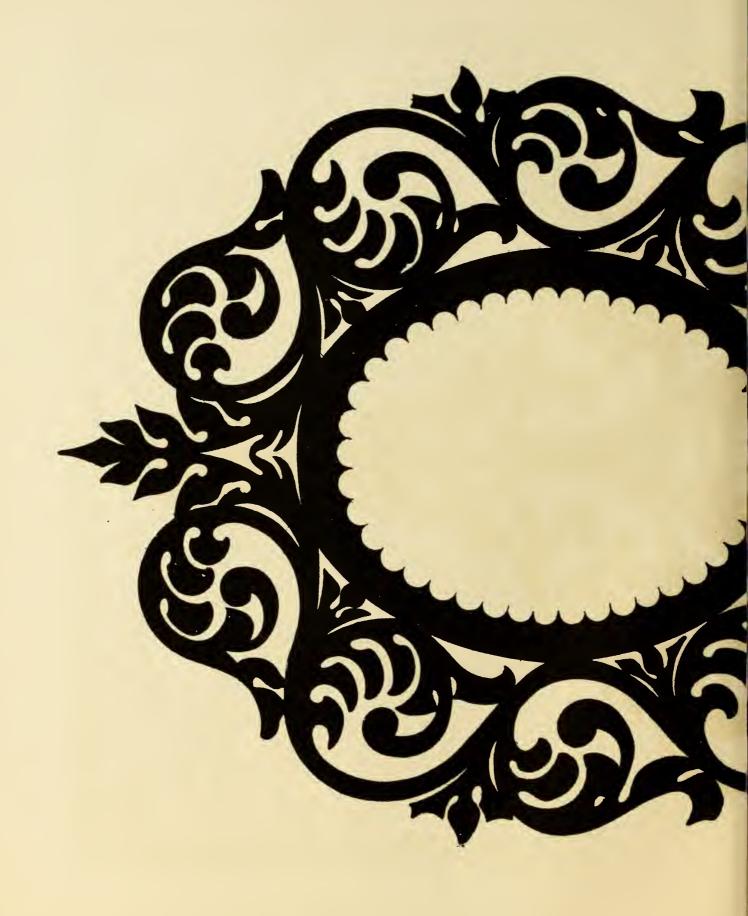


BRACKET. FIG.7.



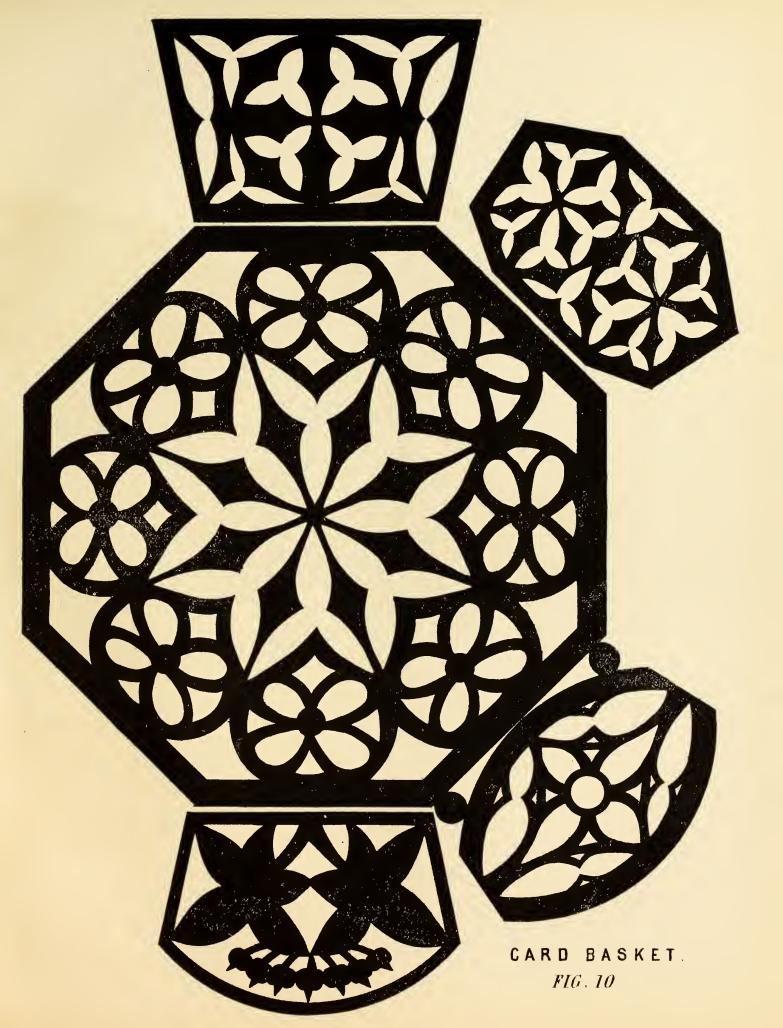


BOOK SIDE.







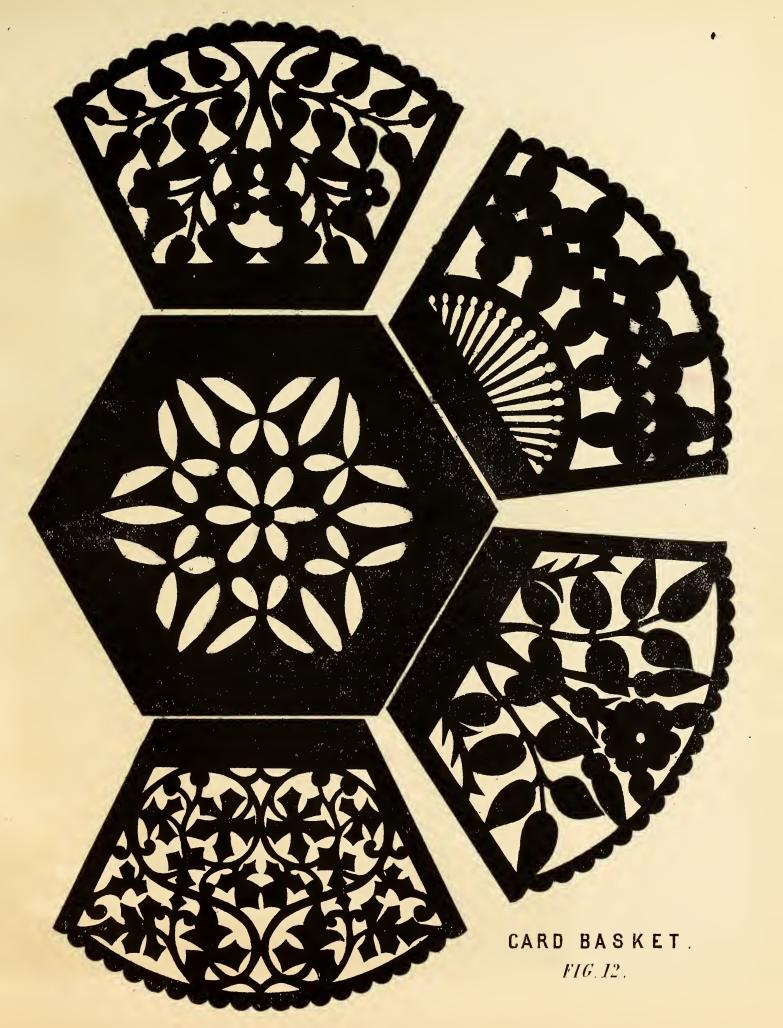


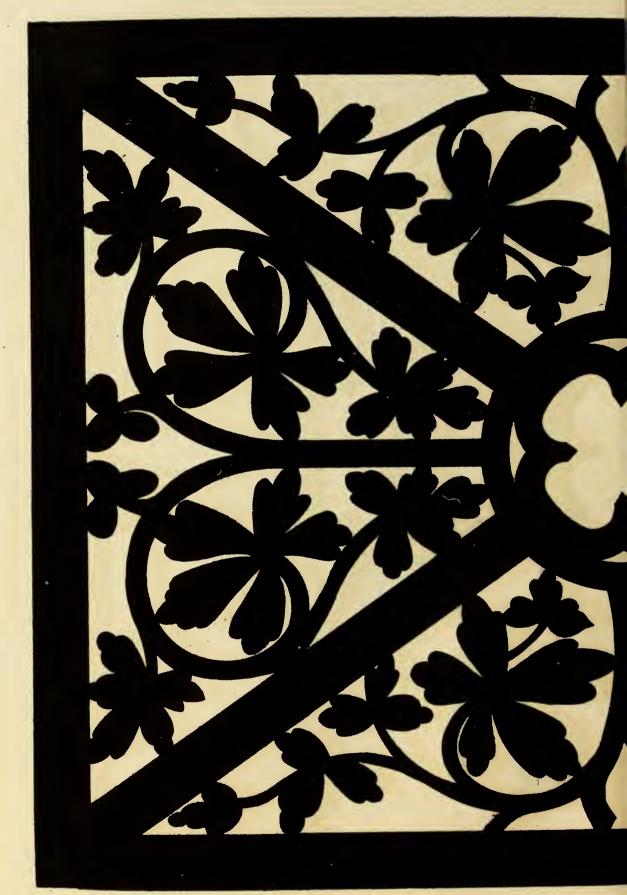




LETTER RACK, FIG. II.









BLOTTING BOOK SIDE.

FIG. 13.





END OF ENVELOPE BOX, FIG. 14.



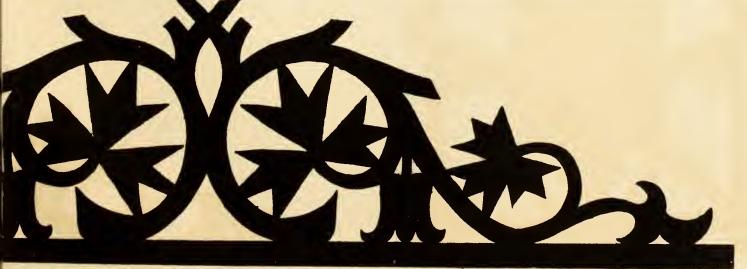




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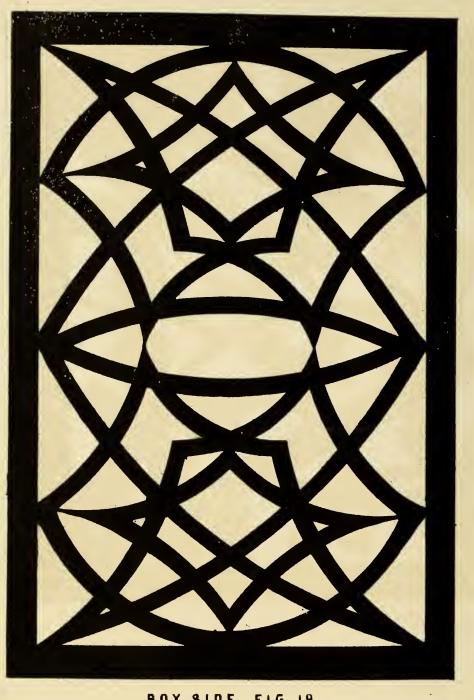


ID OF ENVELOPE BOX. FIG. 16.



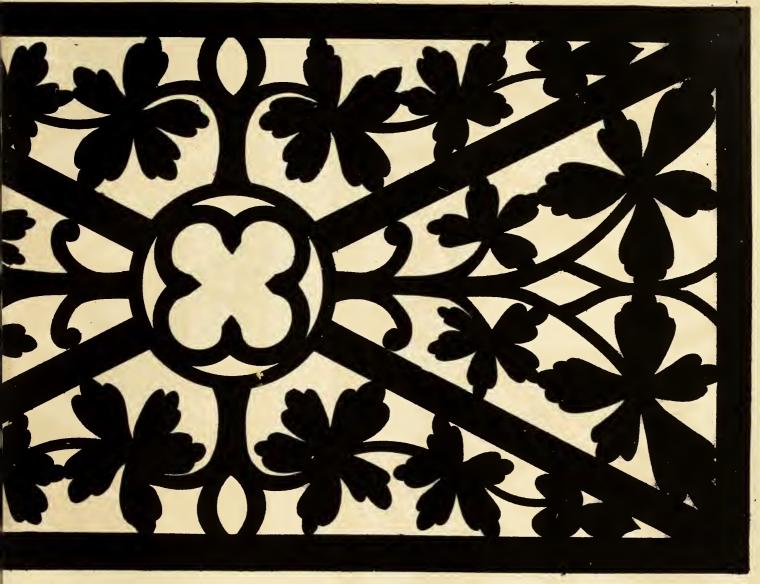




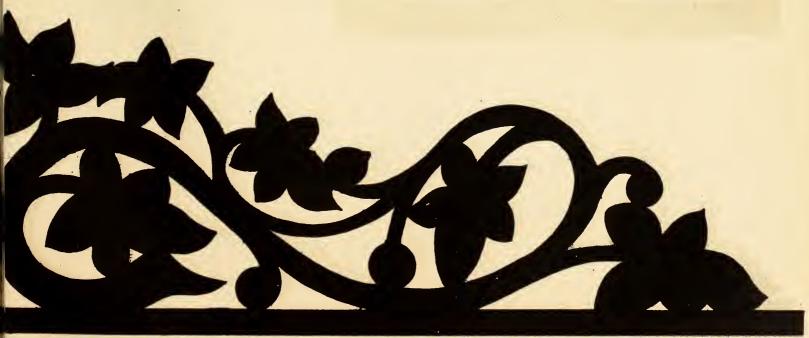




BOX SIDE, FIG. 19.



FRONT OF ENVELOPE BOX. FIG. 20.



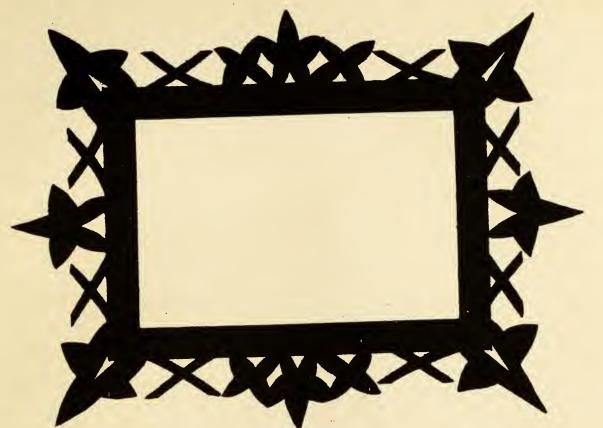










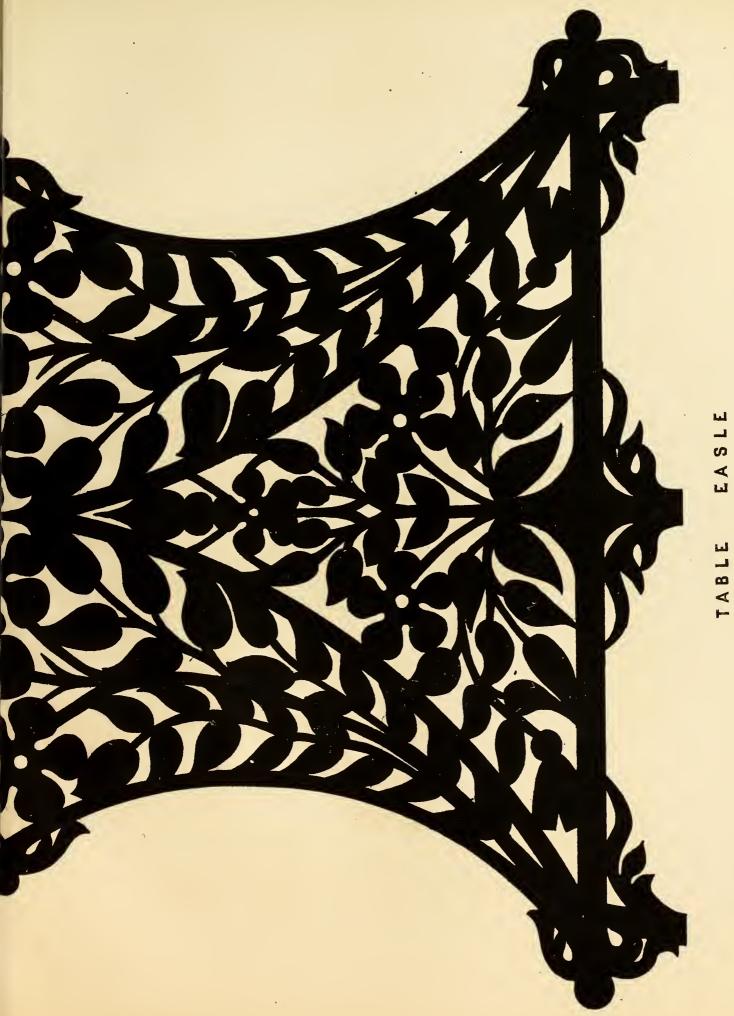


FRAME

FRAME

FIG 24.







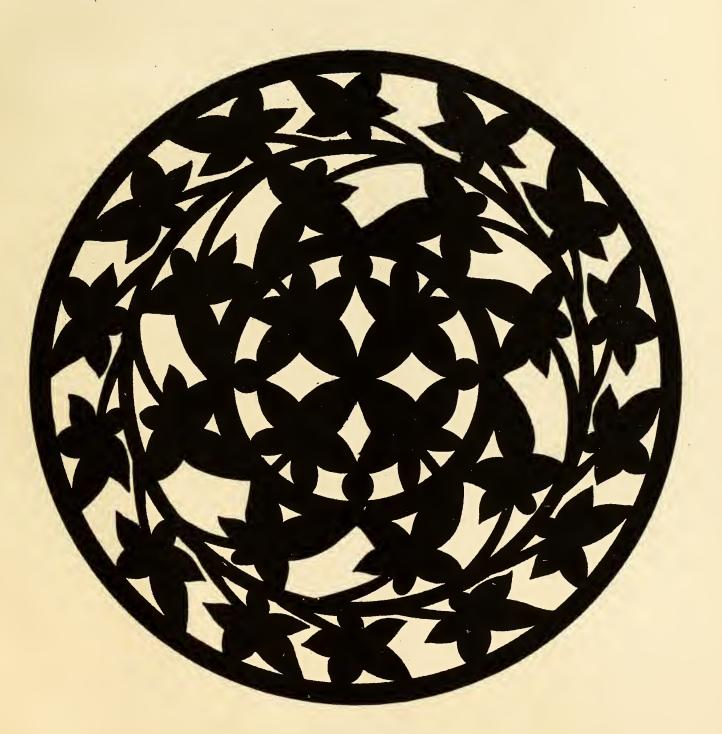
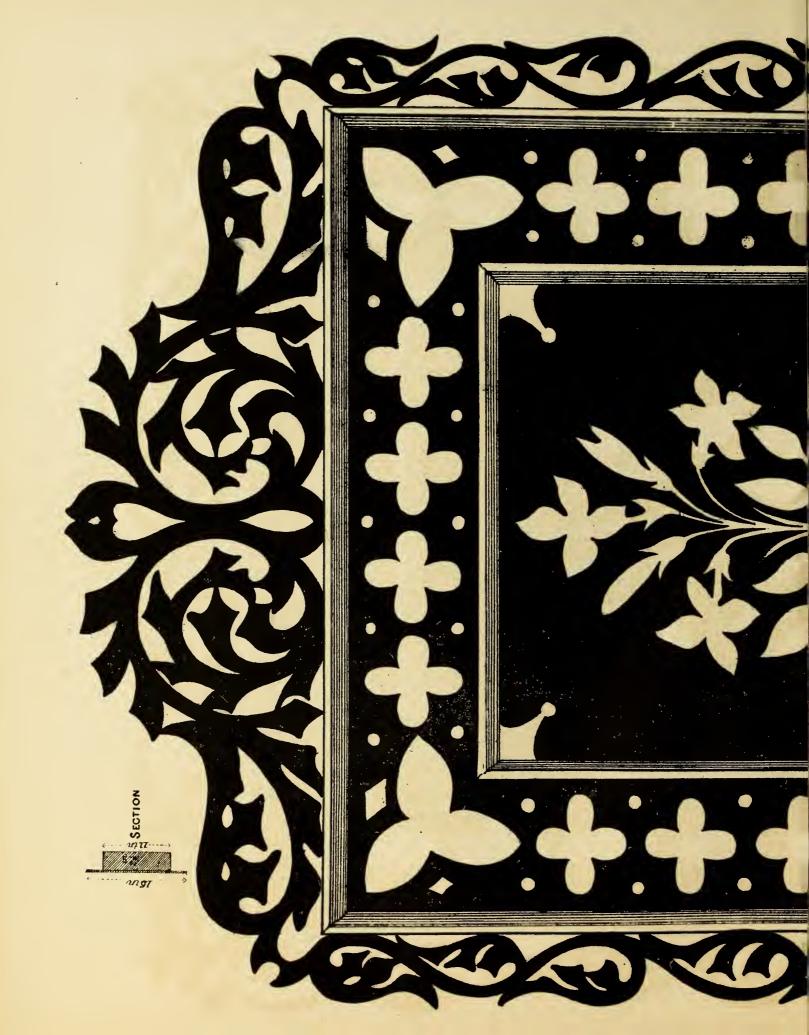


TABLE MAT. FIG. 27.



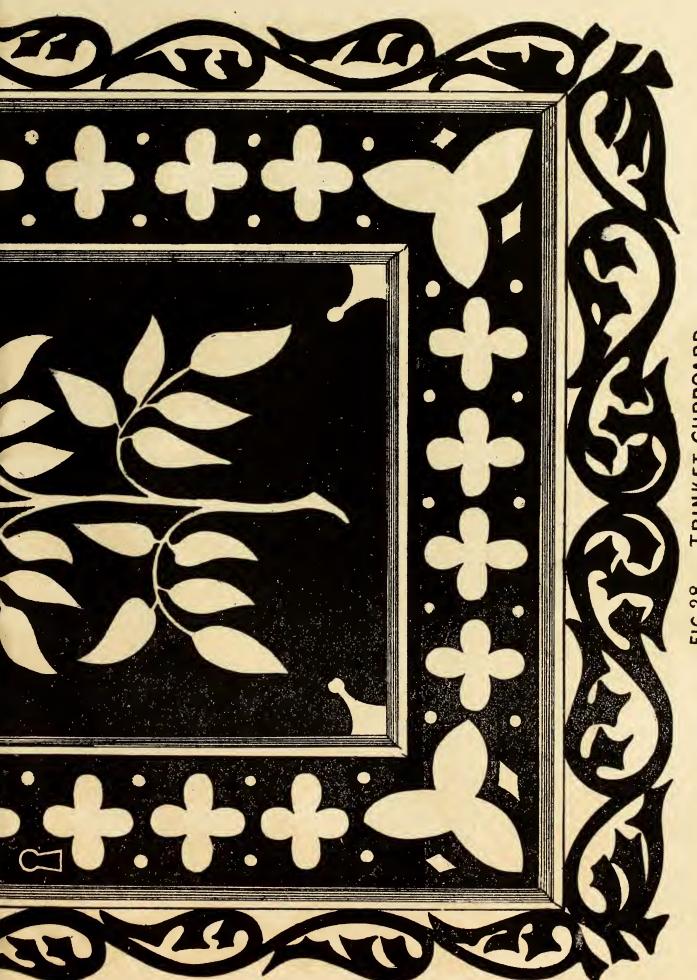
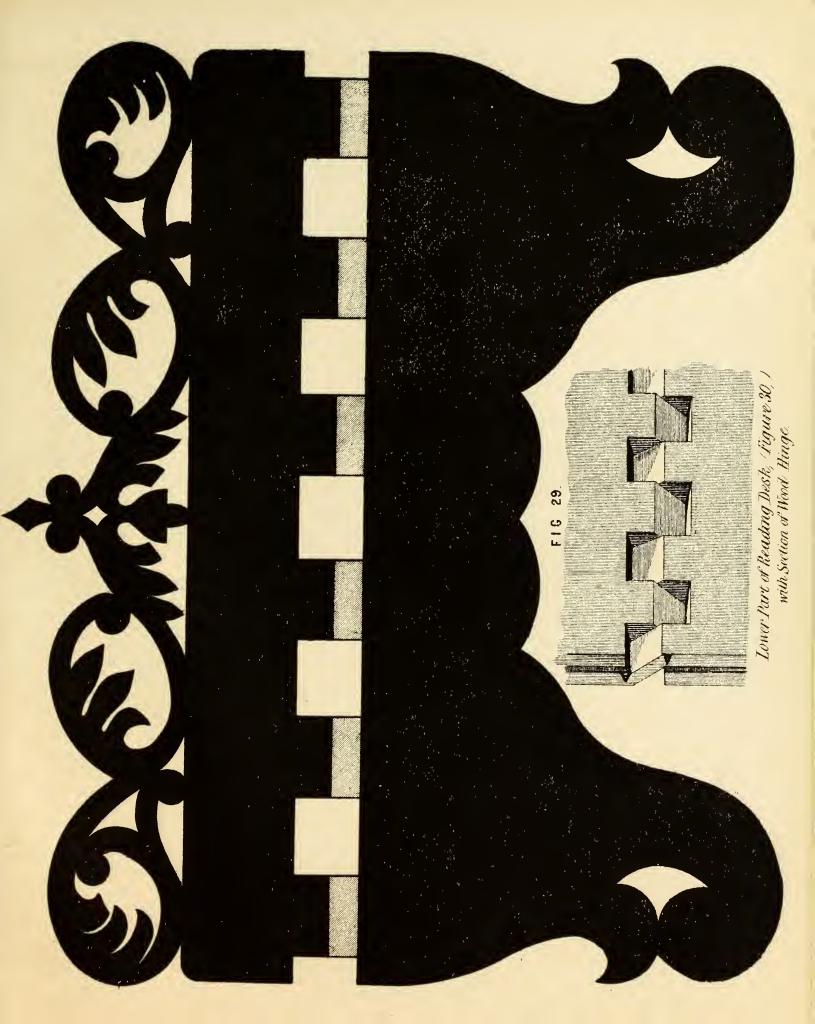
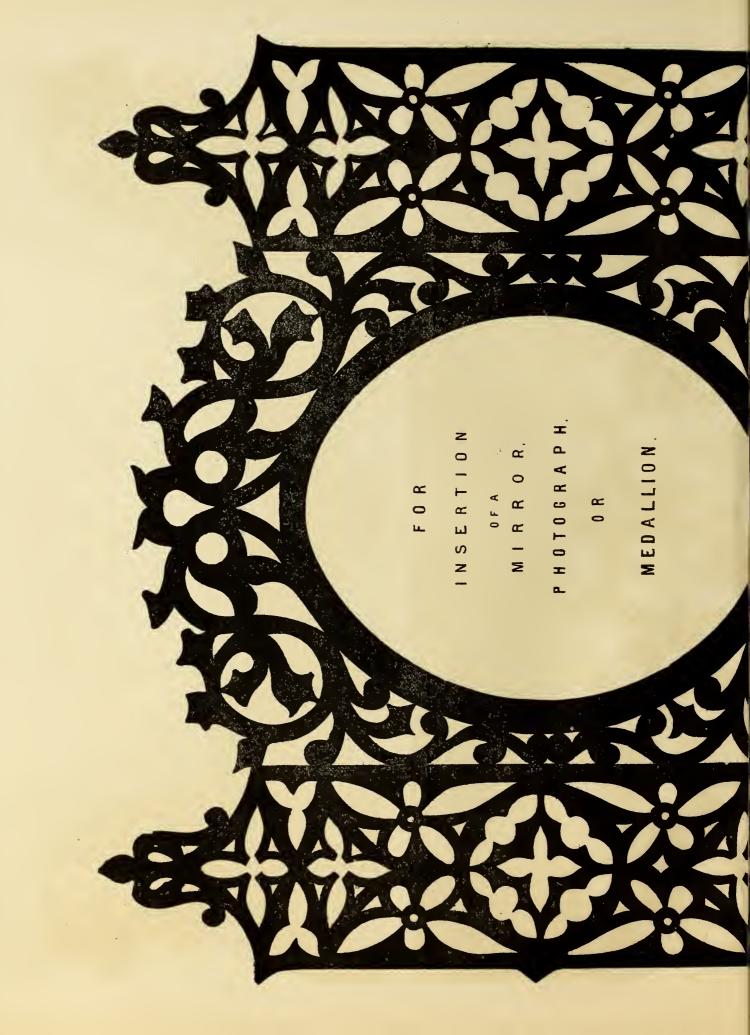


FIG. 28. TRINKET CUPBOARD











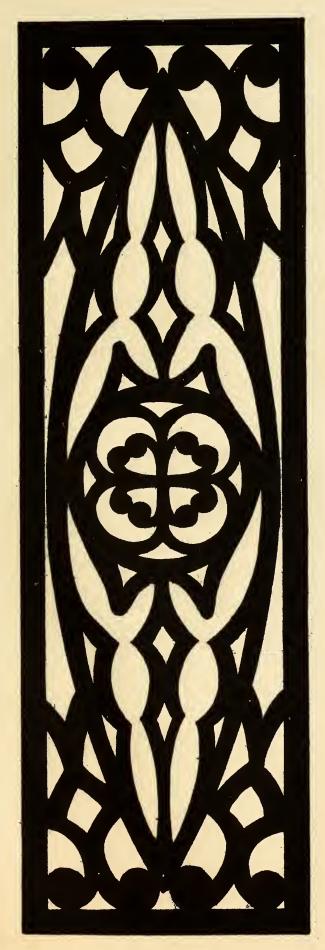


FIG. 31

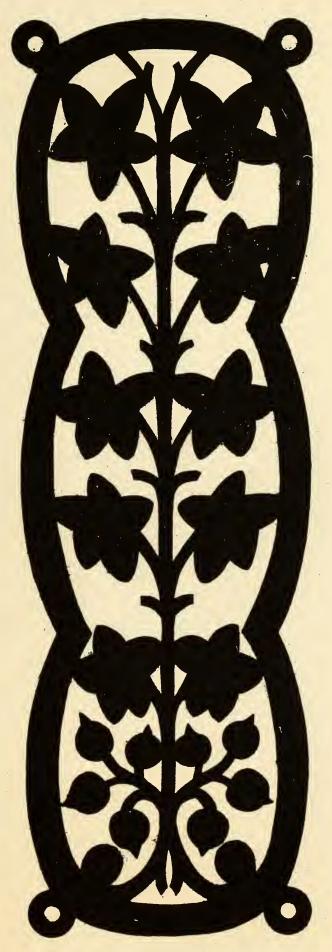
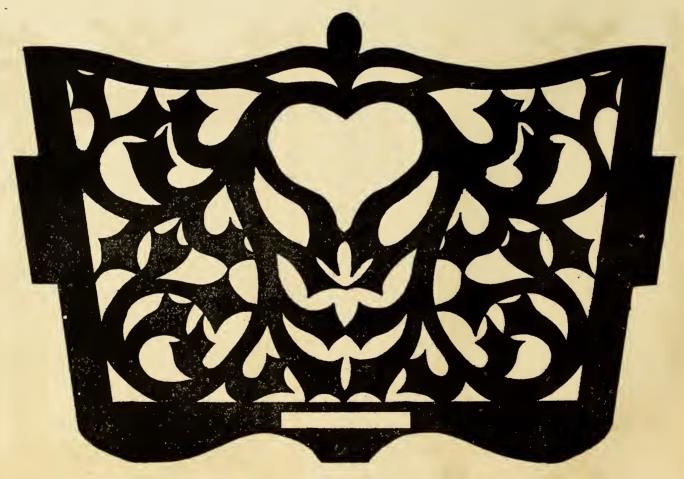


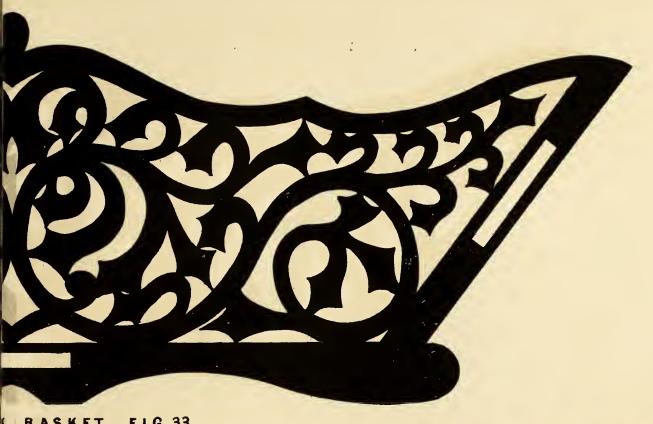
FIG. 32.



LADY'S WOR



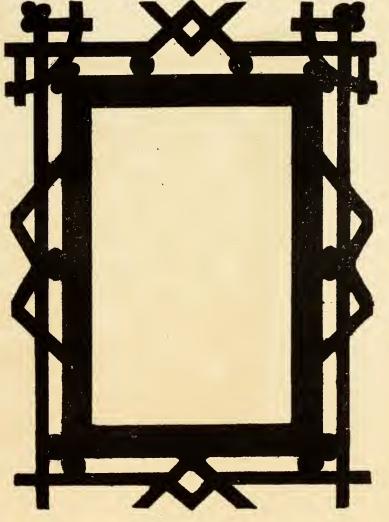
LADY'S WORK BASKET. FIG. 34.



BASKET. FIG.33.



FIG. 35.



F1G.36.









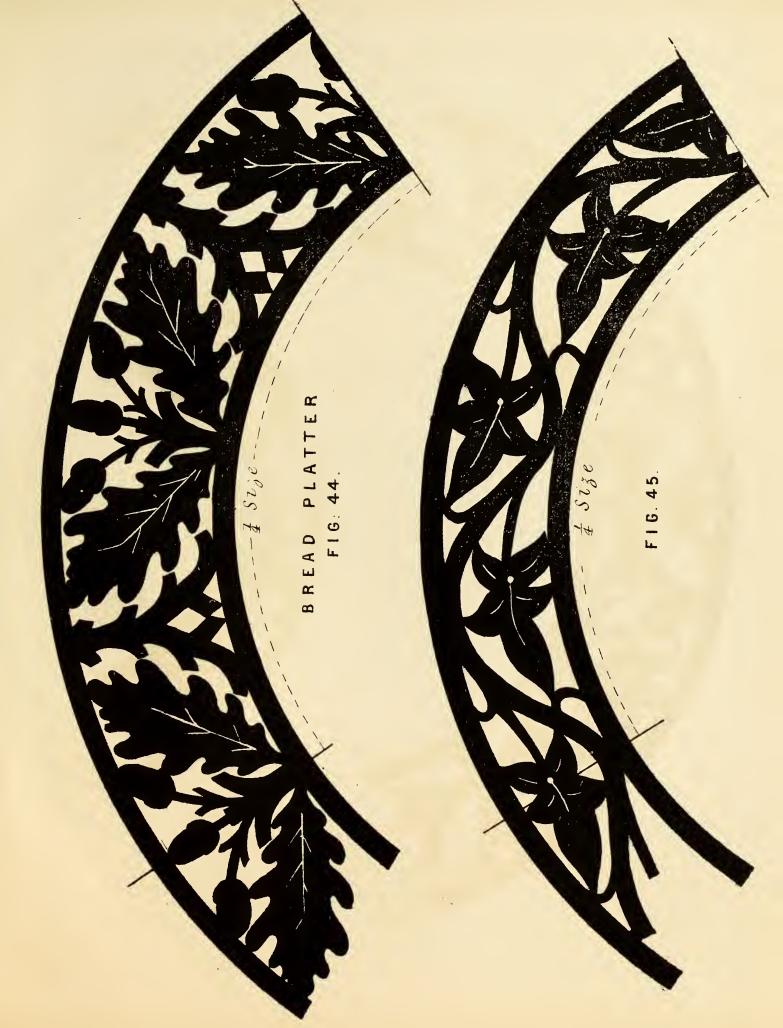


FIG. 40. PAPER KNIFE.





a servering of the same









PAPER KNIFE FIG. 48



FIG. 49

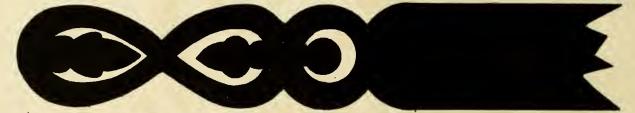
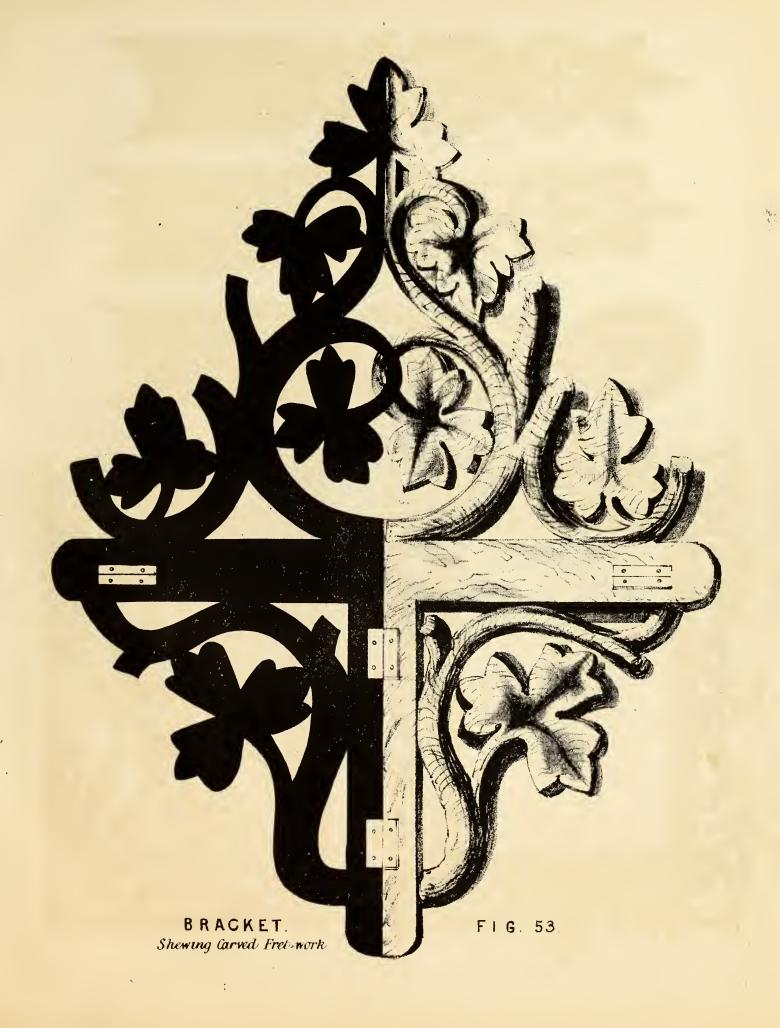


FIG. 50.





BOOK SIDE. FIG. 52.



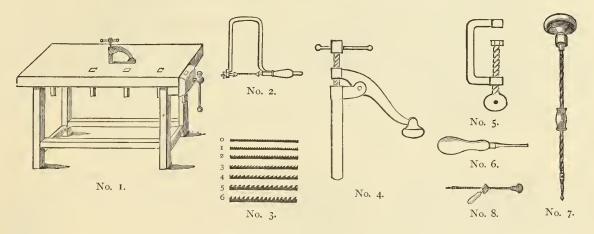


BEMROSE AND SONS,

21, PATERNOSTER ROW, LONDON; AND DERBY,

BEG to inform Ladies and Gentlemen, that as there is often great difficulty in the country in procuring Carving and Fretwork Tools, they have become Agents to some of the best makers. All orders accompanied with a Post Office order will receive prompt attention.

CARVING AND FRETWORK TOOLS, &c.



- No. I. Bemroses' Improved Carving and Fret-Cutting Bench is strongly recommended for Amateurs, as the work is held so firmly whilst being carved. It is fitted with a Drawer for Tools, Oilstones, &c. Price £2 2s. Size 36 by 22 inches.
- No. 2. Fret-Saw Iron Frame, 10 inches, at 5/-; larger size, at 7/-. Fret-Saw Wood Frame, 12 inches, at 3/-; 14 inches, at 4/-.
- No. 3. Fret-Saw Blades. It is necessary to give the number in ordering, or what is better, send a piece of an old saw as a pattern. 6d. per doz., or post free 8d. per doz.
- No. 4. Holdfast, for holding wood whilst being carved, &c., as shewn on No. 1, at 5/- each.
- No. 5. Holdfast, for use on an ordinary table, at 2/6 each.
- No. 6. Awl and Handle, for Fret-boring, at 2d.
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they put their trust in thee, and were not confounded. God, my God, look upon me; why hast thou forsaken me: and art so far from my health, and from the words of my 3 And thou continuest holy: O thou worship of Israel. 6 But as for me, I am a worm, and no man: a very scorn of men, and the out-cast of the 21, Puternoster Row, London; and Derby. 20 They also that reward evil for good are against me : because I follow the thing that 21 Forsake me not, O Lord my God: be not 22 Haste thee to help me : O Lord God of my 2 O my God, I cry in the day-time, but thou hearest not : and in the night-season also I take 4 Our fathers hoped in thee : they trusted in shoot out their lips, and shake their heads, saying, 8 He trusted in God, that he would deliver him: let him deliver him, if he will have him. 19 But mine enemies live, and are mighty: and they that hate me wrongfully are many in number. and Sons, For Continuation of the Service, see Page 158. PSALM 22. Deus, Deus meus. French calf, limp PRICES OF EDITION B. -24mo. Works Published by Benrose THE PSALMS. EDITION Cond-Friday. By W. Bemrose, Jun. Price 5s., Cloth. thou far from me. GOOD-FRIDAY. good is. people. 7 13 Glory be to the Father, and to the Son: Answer. As it was in the beginning, is now, and ever shall be: world without end. COME, let us sing unto the Lord: Let us come before his presence with thanksgiving : and shew ourselves glad in Answer. And our mouth shall shew forth O Lord, make haste to help us. [Printed before the Proper Psalms on Easter-Day, Page [136,] and on the Ninetenth day of every Month it is not to be read here, but in the ordinary Course of the Psalms. Then shall be said or sung this Psalm following: except let us heartily rejoice in the strength For the Lord is a great God: and a great In his hand are all the corners of the earth: The sea is his, and he made it : and his Guidance of Amateurs. Priest. O God, make speed to save us. 21, Paternoster Row, London; and Derby. The Lord's Name be praised. Venite, exultemus Domino. Psalm 95. Sons, SPECIMEN PAGE. - A EDITION. Here all standing up, the Priest shall say, and the strength of the hills is his also. Works Published by Benrose and MORNING PRAYER. Then likewise he shall say, Priest. Praise ye the Lord. O Lord, open thou our lips. hands prepared the dry land. of our salvation. and to the Holy Ghost; King above all gods. him with Psalms. Answer. Answer. thy praise. Amen. 4

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